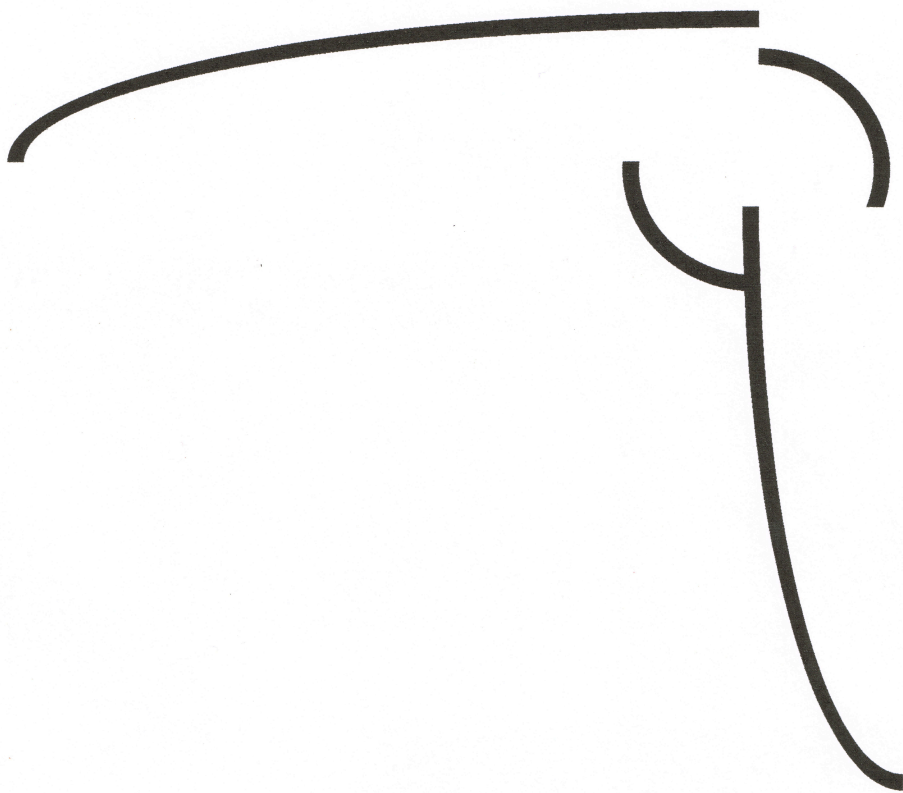


Moonshines on Tepeilhuitl

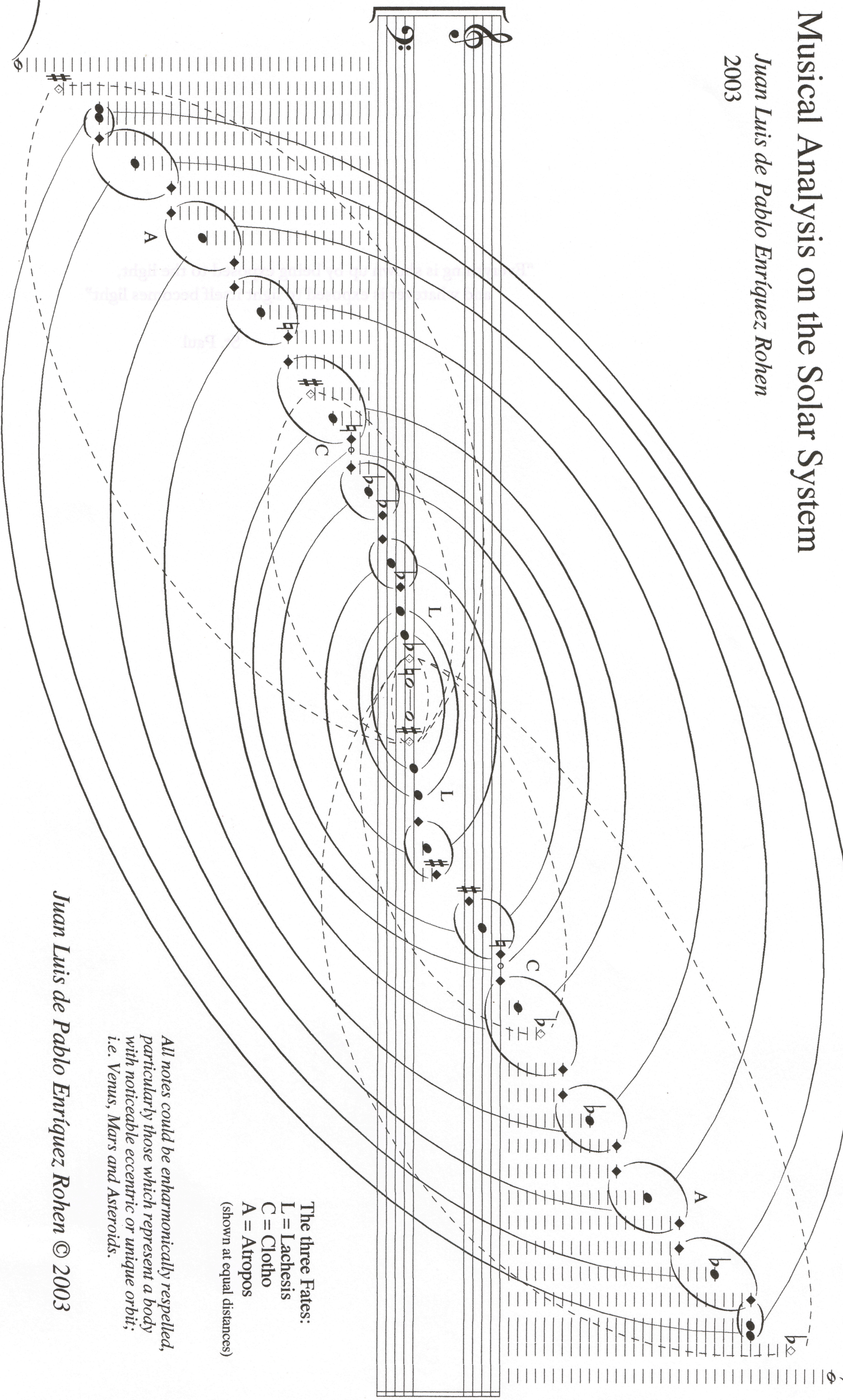
Fantasia for Pianoforte

Juan Luis de Pablo Enríquez Rohen



Musical Analysis on the Solar System

Juan Luis de Pablo Enríquez Rohen
2003



The three Fates:
L = Lachesis
C = Clotho
A = Atropos
(shown at equal distances)

All notes could be enharmonically respelled,
particularly those which represent a body
with noticeable eccentric or unique orbit;
i.e. Venus, Mars and Asteroids.

Juan Luis de Pablo Enríquez Rohen © 2003

Musical Analysis on the Solar System

Juan Luis de Pablo Encalquier Rojas
2003

“Everything is shown up by being exposed to the light,
and whatever is exposed to light itself becomes light”

St. Paul

Juan Luis de Pablo Encalquier Rojas © 2003

The letters A, C, F, and J are used
with each group to indicate an initial note
belonging to a group which represents a pitch.
All notes belong to one of the four groups.

(known as the four groups)
A = A major
C = C major
F = F major
J = J minor

Moonshines on Tepeilhuitl

- ◇ This fantasia for pianoforte was composed to present my interests in music and philosophy to my fellow colleagues at CASA (Composer's Alliance of San Antonio).

Being raised in the capital city of México I became concious at an early age of my roots and the tribute and omage that I had to pay to my culture. With deep hopes on supporting to some extent the awareness of such heritage and the possibillity of shareing it with others, I have incorporated ideological traditions into some of my pieces. The present piece, for example, is dedicated to all mountains (particularly Earth's Moon; being the tallest mountain earth possess). This piece is hence, a tribute made for the ancient aztec month of Tepeilhuitl, which is the period of the year in which all the mountains are honored.

My first higher education experience in the arts was through theater. This is pertinent to say here because there, at UNAM, I was presented with the opposing but complemented ideas of Plato and Aristotle. This to explain the reason why I have sought to imagine musical ideas pulled out from dreams and imagination as well as undestood through rational experiences. My first findings around this two opposite forces led me to begin the craft of my music with as much balance as possible from both filosofical views with hopes on mergeing both worlds to a reconcile. The writings of some great masters such as Miguel de Cervantes and Pedro Calderón, led me to understand that my desired approach was possible: Plato would then teach me to dream and listen while Aristotle would make me understand and be aware of the consequences.

This musical material comes out of my working through dreams and thoughts about the concept of the 'music of the spheres' and the recent findings that I have come upon this passionate subject. It does not intend to present the ultimate thruth, it is only a personal path to encounter with a paticular compositional practice. In other words, it is only a map and a way of understanding my work through its coherent rational language (Numbers, math and intervals) adhered to its free imaginative impulse (Names, characteristics and plot). For instance, the present fantasia depicts the night sky; particularly the Moon's fases and the movement of light with its quality to illuminate Love, sorrow, passion and compassion. The collection of musical Intervals represent the shortest and largest mountains; celestial bodies like planets, moons, asteroids, comets and Stars that share the light of their cosmos. This work venerates all these beloved mountains and reflects on their movement and apearance through the shared light.

Musical Map

Lunar intervallic analysis # 1

Juan Luis de Pablo Enríquez Rohen

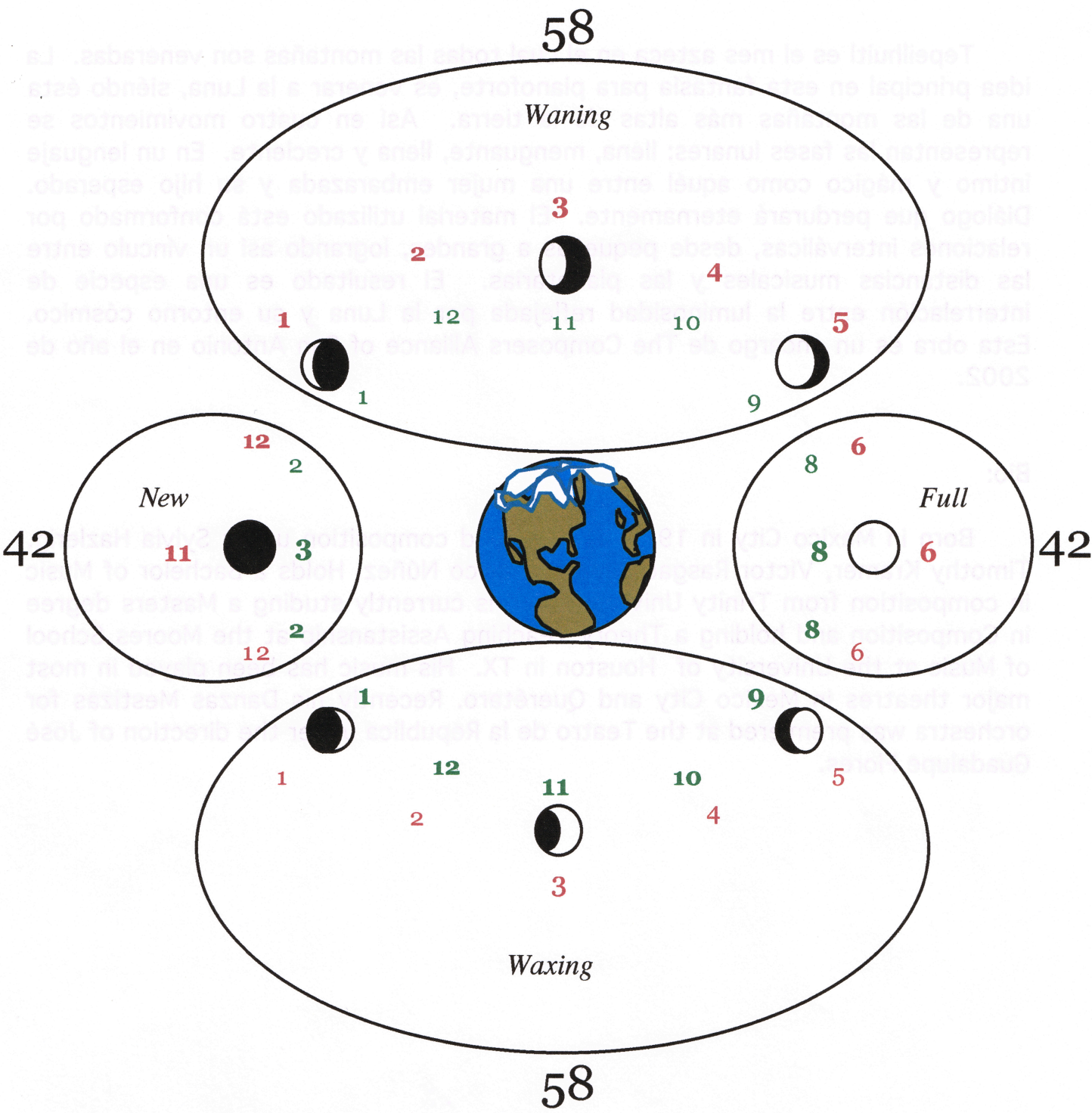


Moonshines on Tepeilhuitl

Symmetrical Map

Lunar numerical analysis # 2

Juan Luis de Pablo Enríquez Rohen



Program Notes:

Moonshines on Tepeilhuitl (fantasia for pianoforte)

- I. Full
- II. Waning
- III. Waxing
- IV. Full

Tepeilhuitl es el mes azteca en el cual todas las montañas son veneradas. La idea principal en esta fantasía para pianoforte, es venerar a la Luna, siendo ésta una de las montañas más altas de la tierra. Así en cuatro movimientos se representan las fases lunares: llena, menguante, llena y creciente. En un lenguaje íntimo y mágico como aquél entre una mujer embarazada y su hijo esperado. Diálogo que perdurará eternamente. El material utilizado está conformado por relaciones interválicas, desde pequeñas a grandes, logrando así un vínculo entre las distancias musicales y las planetarias. El resultado es una especie de interrelación entre la luminosidad reflejada por la Luna y su entorno cósmico. Esta obra es un encargo de The Composers Alliance of San Antonio en el año de 2002.

Bio:

Born in Mexico City in 1971. Has studied composition under Sylvia Hazlerig, Timothy Kramer, Víctor Rasgado and Francisco Núñez. Holds a Bachelor of Music in composition from Trinity University and is currently studying a Masters degree in Composition and holding a Theory Teaching Assistanship at the Moores School of Music at the University of Houston in TX. His music has been played in most major theatres in Mexico City and Querétaro. Recently his Danzas Mestizas for orchestra was premiered at the Teatro de la Republica under the direction of José Guadalupe Flores.

Moonshines on Tepeilhuitl

Full Moon

Juan Luis de Pablo Enríquez Rohen
2002

Brilliant - Elastic ♩ = ca. 116

6

Pianoforte *mf* *delicate* *poco rallentando*

Red.

3 *mp poco dim.* *ritenuto* **4**

6 *a tempo primo* *mf* *delicate* *poco rallentando*

Red.

3 *mp poco dim.* *ritenuto* **4**

6 *a tempo primo*

13 *mp* *cresc.* *Piú Mosso* *mf*

Red.

a tempo primo *a tempo primo*

15 *mp* *cresc.* *elastic* *mf* *elastic*

Red.

a tempo primo *Piú Mosso*

17 *mp* *cresc.* *mf*

Red.

a tempo primo *Piú Mosso*

19 *f* *mp* *cresc.*

Hold pedal until next marking

Red.

21

f poco dim.

23

a tempo primo

mf *f*

25

mp *rallentando*

Hold pedal until next marking

27

mp *delicate*

m.d. *m.s.*

29

mp *cresc.* *elastic* *Piú Mosso*

mf

31 *a tempo primo* *mp* *cresc.* *elastic* *mf* *elastic* *Red.*

33 *a tempo primo* *mf* *cresc.* *elastic* *f* *mp* *cresc.* *mf* *Red.*

35 *Piú Mosso* *mf* *a tempo primo* *f* *Red.*

37 *mf* *Red.* *Hold pedal until double bar*

39 *molto rallentando* *4* *6*

6 *Marcato; Fast - Brilliant* ♩ = ca. 108 7

41 *mf* *cresc.* *ritenuto*

Senza pedale

6 *poco animando* *ritenuto*

43 *Lunga*

4 *Lento* *mp* *meditative and relaxed* *corta*

45

6 *a tempo primo*

48 *Hold pedal until double bar*

Tender and Free *mp* *p* *molto rallentando* *pp* *release S. Ped.* *Attacca*

50 *add Soft Pedal* *Lunga* *Lunga*

Moonshines on Tepeilhuitl

Waning Moon

Juan Luis de Pablo Enríquez Rohen
2003

Brilliant - Fast - Marcato ♩ = ca. 108

Pianoforte

M. d.
M. s.

mf *cresc.*

6 7

Senza pedale

Ritenuito

55

Cantabile, Amoroso ♩ = ca. 52

p *mp* *elastic*

58

a tempo

gentle

61

elastic

63

65 **6** *a tempo*

mp *mf* *elastic* *a tempo* *brilliant*

Red.

68 **3**

elastic

70 **6** *a tempo*

M. s. *poco cresc.* *M. d.*

72 *sub. mp poco rallentando*

Red.

74 *p gentle*

Red.

a tempo

76 *mp* *mf* *con poco ardore* *elastic*

rallentando e poco a poco pesante

78 *poco cresc.* *ff*

9 *Brilliant - Fast - Marcato* $\text{♩} = \text{ca. } 108$ 8

80 *mp* *M. d.* *M. s.* *Molto cresc.*

Hold Pedal until next marking

82 *f* *mp* *Lunga* *Ritenuito*

84 *corta* *amoroso* *(Carpe Diem)* *p* *mp*

86

88

p *poco animando*

Hold Pedal until double bar

90

p *poco rallentando*

92

p *cresc.*

Red.

94

mp *poco animando* *Molto rallentando* *mf*

97 *Playful* ♩ = ca. 42

p *mp* *pp*

Red.

99 *gentle* *poco cresc.*

Senza pedale

101 *poco a poco rallentando* *Embracing tenderly*

mp *poco cresc.*

Red.

103 *(rallentando)*

mf

Red.

105 *a piacere*

p *p*

Hold Pedal merge into next section

Red.

Moonshines on Tepeilhuitl

New Moon

Juan Luis de Pablo Enríquez Rohen
2003

5 *Mysterious and ethereal* ♩ = ca. 116

Pianoforte

The Pedal is held from the previous section until measure 112

111

mp

4 *Brilliant - Elastic*

poco menno mosso
cresc.

p

Hold Pedal until next marking

3

6 *a tempo*

ritenuto

3

7

poco a poco pesante

accel. *cresc.* *rallentando* *f* *mf*

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130

6

5

pp *mp* *p*

mp

132

mp *dim.* *poco ritenuto* *Meditative, Relaxed* *p* *poco menno mosso*

134

mf *poco rallentando* *ritenuto* *mp* *Red.*

M. s.

136

6 *a tempo* M. d.

138

a piacere

Hold Pedal until next marking

6 *Very Delicate - Mourning - Soothing* ♩ = ca. 66

140 *p* *cresc.*

142 *mp* *cresc.*

4 *Piú mosso*

144 *mf* *cresc.* *accel.* *f*

6

146 *ff* *appassionato* *f* *mf* *pp*

mp *p* *Hold Pedal until measure 152*

7 *Arpeggiando - Elastic*

148 *meno mosso* *p* *rallentando*

151

mp

mf poco cresc. e poco accel.

slowing down until the following values match each other at the specified tempo

ca. 116

Ped. Hold Pedal until next marking

154

rallentando

156

a tempo

ritenuto

f

Menno mosso e pesante

158

rallentando

a piacere

Moonshines on Tepeilhuitl

Waxing Moon

6 *Cantabile* ♩ = ca. 52

Juan Luis de Pablo Enríquez Rohen
2003

Pianoforte

p *mp* *mf*

164 *elastic* *mf* *a tempo*

167 *elastic* *mf* *a tempo*

169 *f* *Brilliant - Elastic* ♩ = ca. 116

Hold Pedal until measure 175

171

mp *ritenuto* *a tempo*

173

accel. *cresc.* *rallentando* *poco a poco pesante*

175

f *mf* *mp* *a piacere*

178

p *mp* *(poco a poco pesante)*

180

mf *mp* *avivando e crescendo*

182 *mp* *Alla Cantilena* *p delicate* *pp* *p* *Hold Pedal until measure 198*

184

186 *rallentando*

188 *a tempo*

190

192 *mp delicate* *Add Soft Pedal*

m.s.

194 *Allow the tone to become **pp***

198 *3 Lento* *magical and free* *poco cresc.*

pp

*Red. — **

200 *p* *poco cresc.* *Release Soft Pedal*

*Red. — **

202 *Mourning* *cresc.* *ritenuto*

mp

204 *a tempo* *mf* *cresc.* *f* *mf* *broad*

6

Red.

206 *mp elastic* *mf* *cresc.*

6 *Embracing* ♩ = ca. 52 (♩ = ♩)

Red.

208

210 *Appassionato* ♩ = ca. 66 *Sub. mf* *cresc.*

Red.

212 *f* *cresc.*

Ped.

214 *ff* *Brilliant - Elastic* ♩ = ca. 116

216 *rallentando*

Lift Pedal half way to allow resonances

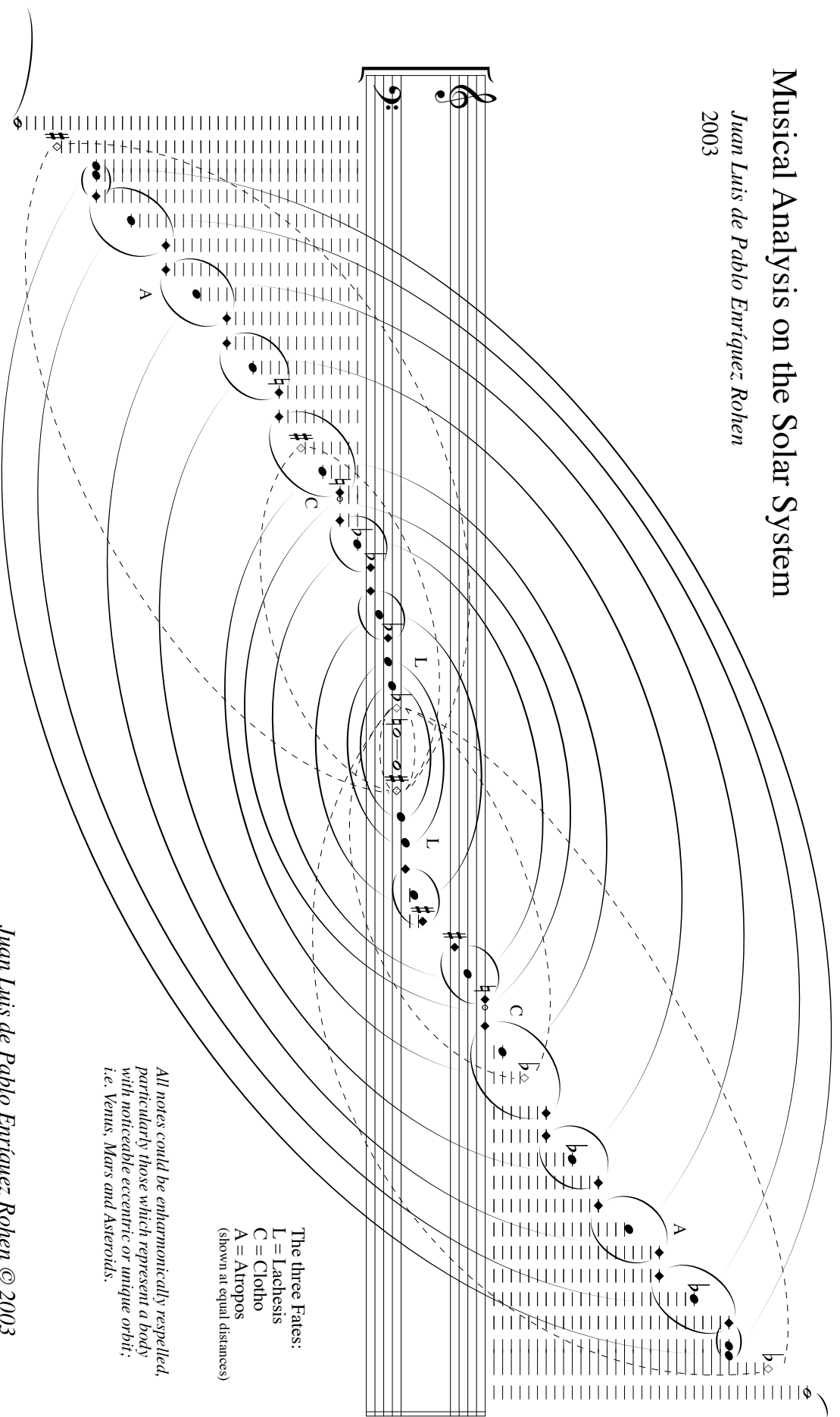
218 *mf* *dim.* *al niente*

Hold Pedal till the end of piece

pp

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